

Choral Music on Campus

Mother and Child

A Celebration of Women and Children in Song

The University Women's Chorus

James Pinhorn, *conductor*

with special guests:

The MacMillan Singers



Monday, April 7, 1997

8:00 pm

Walter Hall

Edward Johnson Building

Programme

from Thank You God - A Child's Prayer Cycle

John Burge

O Lord, Hear My Voice Today

I Thank You God

Missa Brevis

Christie Penner, *soloist*

Stephen Hatfield

Spirit of the Child

Rupert Lang

Merry-Anne Hutton, Olivia Rallis, Kristen Gilbert,

Leeia Khurana, Samantha Hirst, *soloists*

Jeannie Ambrozaitis, Leela Khurana,

Merry-Anne Hutton, Olivia Rallis,

Jennifer Worrall, *readers*

Las Amarillas

Stephen Hatfield

Intermission

Salve Regina

Melanie Mooney, *flute*
Jennifer Worrall, *soloist*
Anna Coodin, *soloist*

Ramona Luengen
(b. 1960)

Faywood School Songs

Larysa Kuzmenko

Stars

Night

Winds

Jeannie Ambrozaitis, *student conductor*

Missa Brevis

Sarah Stratton, *student conductor*

Nancy Telfer
(b. 1950)

She's Like The Swallow

Lori-Anne Dolloff

Melanie Mooney, *flute*

* À l'Espérance du Monde

Ramona Luengen
(b. 1960)

Markus Howard, *student conductor*

* Gloria

Ruth Watson Henderson

Doreen Rao, *guest conductor*

* *with The MacMillan Singers*

Programme Notes

Tonight's program celebrates the many roles of women and children in our society, and most specifically, the positive contribution of Canadian female composers to the musical life of our country. The first half of the concert consists exclusively of music by Canadian male composers written for and about children. The second half of the concert is dedicated completely to the music of some of Canada's foremost female composers.

O Lord, Hear My Voice Today I Thank You God

John Burge

The texts of these two songs are actually prayers written by members of the Glen Ellyn Children's Chorus for whom this work was commissioned. *O Lord, Hear My Voice Today* is a plaintive prayer to God for protection from the overwhelming fears of this world. In *I Thank You God* the child is thankful for the simple things in life, for friends, family and home.

Missa Brevis

Stephen Hatfield

Each movement in *Missa Brevis* by Stephen Hatfield incorporates a folk melody from a different country. The melody of the *Kyrie* is derived from a Scottish Gaelic burial song, while the opening of the *Gloria* is centered around an ancient Norwegian melody used to call cattle, and mimics the call and response pattern of traditional church liturgy. The *Sanctus* is based on the street music of the high Andes, and oscillates between the sacred and the secular styles of mass writing, while the final *Agnus Dei* comes from the Isongo people of Central Africa and returns to the original *Kyrie* melody to close the work.

Spirit of the Child

Rupert Lang

The choral drama in *Spirit of the Child* depicts the plight of children caught as innocent victims of civil war in the Sudan Region of Africa. Without the leadership of adults, these young heroes attempted to cross into neighbouring Ethiopia, a perilous journey which was documented by CBC television, and later by Time-Life magazine. The bulk of the work describes what the children might have felt throughout their difficult journey, while the piece closes with the driving pulse of the human spirit.

Las Amarillas

Stephen Hatfield

Las Amarillas is based on the southern Mexican style of the huapango, its strongest characteristic being the "floating down beat" which can be experienced throughout the work. The style of the work is, in the words of the composer, "a very rose-in-your teeth...devil-may-care festive attitude."

Salve Regina

Ramona Luengen

This setting of the traditional prayer to holy mother Mary, *Salve Regina*, was composed by Ramona Luengen in 1987. The prayer makes reference to the original mother, Eve, and asks mother Mary to offer her child to us after our death as a reward for the pains of this life.

Hail, O Queen, Mother of mercy;
our life, our sweetness, and our hope: hail!
To thee we cry, poor banished children of Eve.
To thee we send up our sighs,
groaning and weeping in this valley of tears.
Hasten therefore, our advocate,
and turn your merciful eyes toward us.
And show us Jesus, the blessed fruit of your womb, after this exile.
O merciful, O pious, O sweet Virgin Mary.

Faywood School Songs

Larysa Kuzmenko

Like the above pieces by John Burge, Faywood School Songs by Larysa Kuzmenko are set to the poetry of children, in this case students of Faywood Public School. *Stars* depicts the shimmering of stars with an energetic spirit, *Night* tells the story of the haunting shadows of the night, and *Winds* escalates from a gentle whirling wind to a frightening, climactic thunderstorm, followed by a peaceful gentle breeze.

Missa Brevis

Nancy Telfer

The four movements in this short mass for women's voices by Nancy Telfer highlight both the correct emphasis of the mass text and also its personal meaning to the composer. The mood wanders from bleak and lonely to fervent, from the silent prayer of one individual to the desperate cries for mercy which close the work.

She's Like The Swallow

Lori-Anne Dolloff

This arrangement of a beautiful folk song from Newfoundland tells the story of a single unmarried mother in a small East Coast town. The text describes her despair as the father of the child refuses to acknowledge his responsibility for her approaching birth. Both mother and child are lost when she dies of a broken heart.

À l'Espérance du Monde

Ramona Luengen

In this lovely work, Ramona Luengen, makes use of a double chorus effect by overlapping texts in both French and English. The work opens with the Women's Chorus singing an English text taken from the Bible, "Blessed are they that mourn, for they shall be comforted." Interwoven with this is the SATB chorus singing in French. The work was commissioned for the MacMillan Singers by Doreen Rao in memory of her mother, Doreen Baillargeon.

Translation:

A light shines in the heart of all things. Hatred is surrounded.
I will direct my hands to noble tasks.
I will oil each gesture that grinds,
Each step forward, to defy death.
Oh, my barbed tenderness
That hurts me and wounds you.
I seek only to cure what my song confuses as the world's hope.

Gloria

Ruth Watson Henderson

This setting of the Gloria mass text was commissioned by and dedicated to Professor Doreen Rao, the head of Choral Programs at the University of Toronto who is conducting it this evening. The setting of the text is somewhat unusual, "Gloria in excelsis Deo" taking up the bulk of the first half of the work. The piano/legato middle section highlights the themes of peace, "Et in terra pax", and the work closes with a recapitulation of the original "Gloria" text, rather than the traditional "Amen".

THREE CHOIRS FESTIVAL

This Friday, April 11, 1997 at 8:00 pm at St. Basil's Church (50 St. Joseph Street), the University of Toronto Choirs will host the Ohio State University Choirs under the direction of Dr. Hilary Apfelstadt and the University of Wisconsin-Parkside Chorus under the direction of Dr. James Benjamin Kinchen.

Tickets: \$5.00, available at the door.

The University Women's Chorus was formed in 1986 under the direction of Michael Coghlan. It was conducted by Ann Cooper Gay from 1988 to 1993, when James Pinhorn began his leadership. The repertoire of the Women's Chorus spans a broad spectrum, from early music to contemporary Canadian composers, and from works composed for young voices to the more challenging works composed for adult treble choruses.

The chorus was the first University of Toronto Choir to receive an award in the CBC Radio Choral Competition, which led to the commissioning of a work, *Missa Brevis*, by the well-known composer Derek Holman. The Women's Chorus embarked on its first tour in 1993, to Cornell University in Ithaca, New York and has often premiered new works by student composers.

James Pinhorn completed his Bachelor of Music in Vocal Performance at the University of Toronto. During a year of Special Studies in Elementary Education and Choral Conducting at the University, Mr. Pinhorn served as the Assistant Conductor of the Concert Choir under Doreen Rao. During that year he conducted the choir at a gala concert honouring composer John Beckwith and was invited by Robert Cooper to conduct the back-stage chorus in three performances of Ravel's *Daphnis et Chloe* for the National Ballet of Canada. He served as conductor of the University Symphony Chorus for two years before accepting his present post. Mr. Pinhorn is a vocal coach for the Toronto Mendelssohn Youth Choir and this season was guest conductor for their performance of *African Celebration* by Stephen Hatfield. He was also guest chorus conductor for two performances of the opera *Marina* for the Opera in Concert Chorus in December. Mr. Pinhorn teaches music with the Scarborough Board of Education and has conducted the Chamber Choir at Scarborough Music Camp for two years. His students at Lord Roberts Junior Public School have been invited to sing the anthems at the Skydome on May 26th of this year.

Doreen Rao is Associate Professor of Music and Director of Choral Programs at the University of Toronto, Faculty of Music. A member of the music education and performance divisions at the Faculty, Dr. Rao is also a member of the conducting staff, teaching graduate and undergraduate students in choral music, voice and choral music education. She conducts the University of Toronto MacMillan Singers and regularly leads the University of Toronto Symphony Orchestra and Chorus in a diverse repertoire of choral/symphonic works. Dr. Rao has authored a philosophical investigation on the nature and role of vocal performance as music education, focusing on singing as a nonverbal form of knowledge and source of self esteem. Drawing on her performance experience, teaching expertise, and research efforts, Dr. Rao's *Choral Music Experience* concept of music performance as music education serves as the theoretical foundation of her influential publications, including her choral textbook *We Will Sing!*, her related teacher textbooks and her extensive choral music series of over 250 titles which she arranges and edits as a comprehensive choral music education curriculum. Dr. Rao's integration of performance, teaching and scholarship continues in the context of her work with boards of education and professional development and graduate research programs.

University Women's Chorus

James Pinhorn, *conductor*

Soprano I

Kelly Campbell
Tin-Man Chan
Arlene Chung
Anna Coodin
Merry-Anne Hutton
Kimberly Madill
Olivia Rallis

Soprano II

Eugenia Ambrozaitis
Ahkyung Kim
Yeo-Jung Kim
Gillian Kirkland
Estelle Joubert
Christie Penner
Margaret Sheehan
Krista White
Jennifer Worrall

Alto I

Jennifer Arra
Cathrine Cheng
Christine Kim
Sarah Stratton
Margaret Walker
Rebecca Yoo

Alto II

Kristen Gilbert
Samantha Hirst
Erica Huang
Leela Khurana
Grace Kim
Julia Yue (manager)

Accompanist

Vanessa Lee

The MacMillan Singers

Doreen Rao, *conductor*

Markus Howard, *asst. conductor*

Soprano

Leslie Bradley
Angela Brubacher
Shannon Butcher
Patricia Empringham
Kirsten Fielding
Emilie Frise
Heidi Gilbank
Measha Gosman
Virginia Hatfield
Deanna Hendriks
Carla Huhtanen

Tenor

Thomas Castaldo
Mark Rainey
Kevin Skelton
Isaac Surh
Stephen Tan

Alto

Michele Bogdanowicz
Ariana Chris (manager)
Christina Haldane
Jennifer Hoover
Brenda Kuntz
Alice Malach
Valerie Mero-Smith
Cynthia Won
Vera Zmijewsky

Bass

Darryl Burton
Marc di Ruggiero
Alex Dobson
José Gotera
Markus Howard
Matthew Leigh
Timothy Poon
Stephen Roe
Nicolas Zekulin